DOCUMENT RESUME

ED 144 095 CS 203 623

AUTHOR	Jones, Victor H., Ed.
TITLE	Focus on Literature for Children and Young Adults.
INSTITUTION	Indiana Council of Teachers of English, Terre Haute.
PUB DATE	77
NOTE	47p.; The Indiana Ccuncil of Teachers of English is an affiliate of the National Council of Teachers of English ; Some parts may be marginally legible due to print size
JOURNAL CIT	Indiana English Journal; v11 n4 Entire Issue Sum 1977
EDRS PRICE	MF-$0.83 HC-$2.06 Plus Postage.
DESCRIPTORS	*Adolescent Literature; *Annotated Bibliographies; Audiovisual Aids; Characterization; *Childrens Literature; Comics (Publications); Elementary Secondary Education; English Education; *English Instruction; *Literary Analysis; Literary Conventions; Literature Appreciation; Poetry; *Reading Materials
IDENTIFIERS	Transactional Analysis

ABSTRACT

Separate articles in this journal discuss the treatment of controversial themes in current adolescent novels; literature for teenagers that deals realistically with family life; teaching students to apply the concepts of transactional analysis to the study of literary characters; teaching students how to interpret poetry; and using comic-book stories about "Uncle Scrooge" to teach about literary conventions. Two annotated bibliographies present two types of resources: magazines that frequently publish articles about adolescent literature, and recordings, filmstrips, and films of literary classics for children. The journal also includes the "Statement on the Preparation of Teachers of English and the Language Arts" prepared by the National Council of Teachers of English. (GW)

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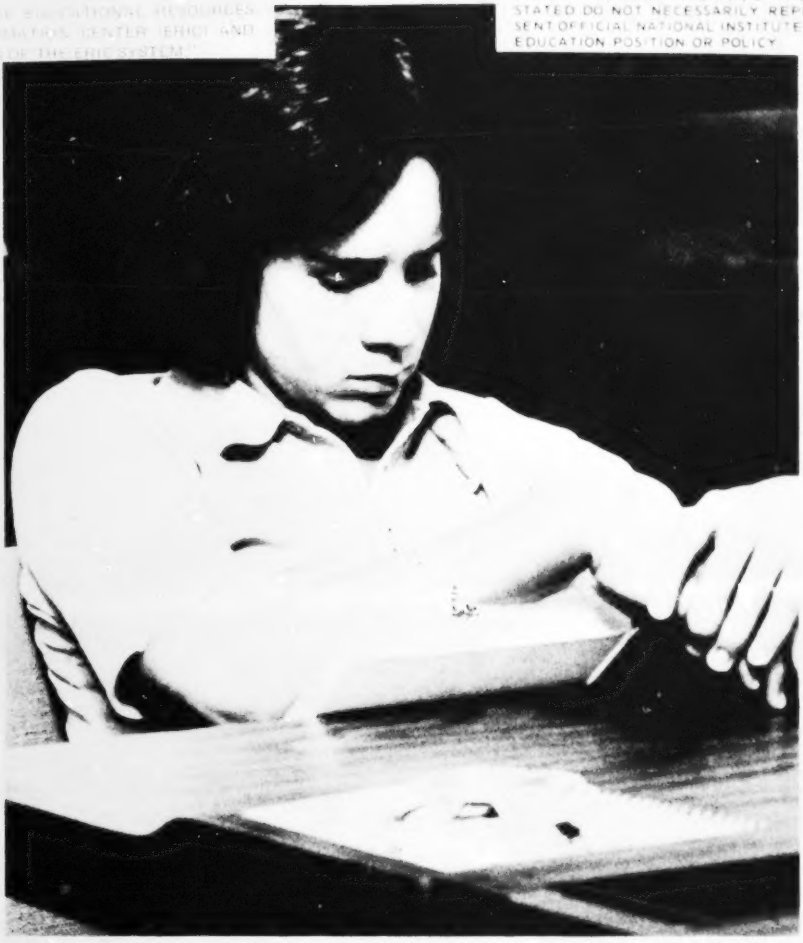

INDIANA ENGLISH JOURNAL

VOLUME 11, NUMBER 4 SUMMER 1977

FOCUS ON
LITERATURE FOR CHILDREN AND YOUNG ADULTS

Indiana Council of Teachers of English
Office of Continuing Education and Extended Services
Indiana State University, Terre Haute, Indiana

INDIANA ENGLISH JOURNAL

Member of the NCTE Information Exchange Agreement

Volume 11, Number 4 Summer 1977

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KEN DONELSON

Keeping Up-To-Date with Adolescent Literature

The most obvious and best way to become knowledgeable about adolescent literature is to read widely in the field, especially books by authors like John Donovan, Isabelle Holland, Robert Cormier, Ursula LeGuin, Robert Newton Peck, Rosa Guy, Mary Stolz, Robert Lipsyte, Norma Mazer, Vera and Bill Cleaver, Nathaniel Benchley, Patricia McKillip, Laurence Yep, Susan Cooper, Richard Peck, Barbara Wersba, John Ney, and K. M. Peyton, to mention only a few of my favorites.

But if reading the books themselves is the place to begin, it is an inadequate place to stop. Teachers need to keep abreast of new books, ideas, and criticism of adolescent literature, and that requires time in the library (or the study) with some important periodicals. *English Journal, Language Arts,* and *Media and Methods* often have articles on adolescent literature (as occasionally do less obvious sources like *Journal of Popular Culture, Saturday Review, Atlantic, Journal of Negro Education, Writer, American Heritage, Journal of Reading,* or *Negro American Literature Forum).*

Ten magazines deserve particular attention from English teachers or librarians or anyone professionally or personally concerned with adolescent literature. Individual issues of each of the ten may not be devoted entirely to adolescent literature (though they may be and frequently are), but they are consistently the best sources for keeping alert to new books or new ideas or new criticisms. For each journal I've listed subscription rates and addresses, some general comments on features or emphases, and some articles I'd highly recommend to anyone.

The Horn Book Magazine, $12 per year for six issues, 585 Boylston Street, Boston, Massachusetts 02116, editor: Ethel S. Heins, presently in its 53rd volume, approximately 100 pages per issue. Articles on children's and adolescent literature, annotated booklists of recent works, a section on a "Letter from England," lists of winning books for various awards. The August issue contains speeches by winners of the Caldecott and Newbery Award winners for the year. Excellent articles with more attention paid to children's rather than adolescent books, but a distinguished journal and well worth browsing through. Some especially good articles include.

John R. Tunis, "What Is a Juvenile Book?" June 1968
Virginia Hamilton, "High John Is Risen Again," April 1975
Geoffrey Trease, "The Historical Story: Is It Relevant Today?" February 1977
Isabelle Holland, "Tilting at Taboos," June 1973

Eleanor Cameron, "McLuhan, Youth, and Literature," October and December 1972, February 1973
Augusta Baker, "The Changing Image of the Black in Children's Literature," February 1975
Mary Q. Steele, "Realism, Truth, and Honesty," February 1971
Sylvia Engdahl, "Why Write for Today's Teenagers?" June 1972

School Library Journal, $13 per year, monthly (September to May), R. R. Bowker Company, 1180 Avenue of the Americas, New York, New York 10036, editor: Lillian Gerhardt, presently in its 23rd volume, approximately 50-150 pages per issue. Excellent for alerting teachers or librarians to new ideas, new media, the women's movement, sexism, censorship, science fiction, and almost anything else involved with adolescent literature. Good features and columns, and a delightfully nasty award, "The Huckleberry Finn Pin" given yearly to the worst adolescent book. Loads of ads, one of the best parts of the journal. American Library Association activities and problems reported in detail, especially with regard to academic freedom. Some often superb book reviews of young adult material. Lists Best Books for Young Adults in the December issue. Widely quoted and much used articles include.

Lou Willett Stanek, "The Maturation of the Junior Novel: From Gestation to the Pill," December 1972
Lou Willett Stanek, "Adults and Adolescents: Ambivalence and Ambiguity," February 1974
Jane Abrahamson, "Still Playing It Safe: Restricted Realism in Teen Novels," May 1976
Barbara Wersba and Josette Frank, "Sexuality in Books for Children: An Exchange," February 1973
James Harvey, "Acting for Children?" February 1973 (a seminal argument against librarian reevaluation of books to delete books someone has accused of racism.)
Dorothy Broderick, " Censorship—Reevaluated," November 1971 (the other side of the reevaluation question.)
Phyllis Yuill, "Little Black Sambo: The Continuing Controversy," March 1976
Zena Sutherland, "Book Reviews: Before and After," February 1975

Wilson Library Bulletin, $14 per year, monthly (except July and August), H. W. Wilson Company, 950 University Avenue, Bronx, New York 10452, editor: William R. Eshelman, now in 51st volume, about 80-90 pages per issue. One of the standards for anyone interested in adolescent literature. Reports on ALA activities, media, censorship, copyright law, periodicals, or foundation work and grants. Articles like these have proved valuable with my adolescent literature classes:

June Jordan, "Young People: Victims of Realism in Books and Life," October 1973
John Neufeld, "The Thought, Not Necessarily the Deed: Sex in Some of Today's Juvenile Novels," October 1971
Lester Asheim, "Not Censorship but Selection," September 1953 (a classic!!!)
Evelyn Geller, "Tom Sawyer, Tom Bailey, and the Bad-Boy Genre," November 1976
Margaret Edwards, "A Time When It's Best to Read and Let Read," September 1960
Frances Hanckel and John Cunningham, "Can Young Gays Find Happiness in YA Books?" March 1976
Donnarae MacCann, "Children's Books in a Pluralistic Society," March 1976
Nat Hentoff, "Fiction for Teen-Agers," November 1968

ALAN Newsletter, $5 per year, three issues, Mary Sucher, ALAN Membership Chair, Dundalk Senior High, 1901 Delvale Avenue, Baltimore, Maryland 21222, editor: Alleen Nilsen, now in fourth year, about 10-14 pages per issue. ALAN is the Adolescent Literature Assembly of NCTE, created to make English teachers more aware of adolescent literature and its criticism. The *Newsletter* contains announcements, inserted bookcards on 16 new titles, bibliographies, news items, a column on nonprint media, and short articles like these.

Hugh Agee, "The Dream Motif in *Daddy Was a Number Runner,*" Spring 1977
Richard Peck, "Some Thoughts on Adolescent Literature," September-October 1975
Robert Small, "The Adolescent Novel as a Working Model," Winter 1977
Shelton Root, "Books that Stimulate Sensitive Responses," Spring 1976
Earl Thomas, "A Spooky Bibliography," Spring 1976
Katie Letcher Lyle, "Remarks to *ALAN*," March-April 1975

Bulletin of the Center for Children's Books, $10 per year, monthly, University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois 60637, editor: Zena Sutherland, presently in its 30th year, 16 pages per issue. Brief (6-18 lines) reviews of current books for children and adolescents rating them (primarily for librarians) as R (recommended), Ad (as an addition if the library needs more in the area), M (marginal), NR (not recommended). Easy to locate adolescent books since the key in the left margin indicates the reading range in grade levels and adolescent books are usually marked 6-8, 7-10, 8- , 7-12, or the like. Highly personal and frequently arguable reviews but always worth considering. The *Bulletin* is probably the fastest way to stay alert to new titles. Most issues conclude with a one-page bibliography of critical books or articles. A valuable tool.

Booklist, $24 per year, published twice monthly but only once in August; write to Membership-Subscription-and-Order Services, American Library Association, 50 East Huron Street, Chicago, Illinois 60611, editor: Paul Brawley, now in volume 73, 50 plus pages per issue. Like the *Bulletin of the Center for Children's Books* but larger in size and far greater in scope, *Booklist* offers reviews, but in addition to numerous reviews of adolescent books *Booklist* reviews many adult books as well, each approximately 12-20 lines long. It provides a current guide primarily to librarians of books worth purchase, "A review in *Booklist* constitutes a recommendation for library purchase," so the statement of editorial policy says. Excellent because it embraces books for many interests and tastes in many fields (nonfiction as well as fiction) at many levels. Also includes lists and reviews of films, filmstrips, slides, video tapes, and multimedia kits.

Interracial Books for Children Bulletin, $15 yearly, eight times per year, Council on Interracial Books for Children, 1841 Broadway, New York, New York 10023, editorial board, now in its eighth year, 22 pages per issue. In its catalog of books and booklets and resources, the Council writes that "The *Bulletin* has spearheaded a new awareness of the subtleties of racism and sexism in children's learning." That's an accurate description for a journal which has an admitted bias against teaching materials of library materials which they see as racist or sexist (and recently, as ageist). It

has been attacked as being little more than a new kind of censorship, a liberal attack on books. But it is worth reading because the writers are sincere (sometimes deadly so) and often the points are well taken. At the least, the *Bulletin* will irritate readers, some of whom probably need to be irritated or brought back to life, and often it can spark ideas or reactions or lead to discussions. A handy little $2.50 collection of ten articles originally published in the *Bulletin, Racism and Sexism in Children's Books,* ought to give the reader a good idea of what the journal is trying to do. The *Bulletin's* articles may be frequently strident or militant, but ones like those listed below have much to offer readers interested in adolescent literature.

"Censorship and Racism: A Dilemma for Librarians," 1975 (No. 3 and No. 4)
Kik Reeder, *Pippi Longstocking*—Feminist or Anti-Feminist?" 1974 (No. 4)
Albert Schwartz, "*The Cay*: Racism Restored," 1971 (No. 4)
Binnie Tate, "Racism and Distortions Pervade *The Slave Dancer,*" 1974 (No. 5)

The Lion and the Unicorn: A Critical Journal of Children's Literature, $2 per issue for the first two issues, $3 each for the third and fourth issues, twice yearly, Department of English, Brooklyn College, Brooklyn, New York 11210, editors: Geraldine DeLuca and Roni Natov, in its first year, first issue had 98 pages. A new publication with the first issue coming out in March 1977. The second issue will be on the child as artist or shaper of his/her world through fantasy and the creative process in children's literature, the third issue will be on children's literature written by writers of adult literature (Eliot, Roethke, Thackeray, Wilde, Tolkien, Lewis, etc.), the fourth issue will be on themes and heroes and style and origins of the junior novel, and the fifth issue will be on children's classics by writers like Robert Louis Stevenson, E. B. White, Kenneth Grahame, Frank L. Baum, Laura Ingalls Wilder, etc. Too new to tell how good it's going to be, but I liked several articles in the first issue, and I think most readers would. A journal that has real promise.

Dime Novel Roundup, $5 per year, six issues, 87 School Street, Fall River, Massachusetts 02720, editor: Edward T. LeBlanc, now in its 46th year, 24 pages per issue, special and often longer issues occasionally. Anyone involved in adolescent literature is likely to be intrigued by its history, notably the nickel and dime novels of the 1870's and 1880's, the forerunners of boys' adventure books with characters like Nick Carter, detective; the Old Sleuth; Buffalo Bill; Frank Reade (an early and quite good example of science fiction); and Frank Merriwell, the great athlete. Concentrates mostly on dime novels, but frequently has articles on early adolescent books and especially Edward Stratemeyer and his Literary Syndicate which used fictional pen names for series as famous as *Tom Swift, Baseball Joe, Ruth Fielding,* the *Bobbsey Twins,* the *Motor Boys,* the *Rover Boys, Ralph of the Railroad,* and two extraordinarily popular series still very much with us, the *Hardy Boys* and *Nancy Drew.* Very readable articles like these run throughout the magazine.

Roy B. Van Devier, "Edward Stratemeyer," February and March 1958
John T. Dizer, "Boys' Books and the American Dream," February and March 1968

John T. Dizer, "Stratemeyer and Science Fiction," July and August 1975
Bob Chenu, "Books of William Heyliger," July 1976
J. Randolph Cox, "Chapters from the Chronicles of Nick Carter," May and June 1974
J. Edward Leithead, "The Anatomy of Dime Novels: Stories of Boarding School and College Sports," July and August 1970
W. O. G. Lofts, "Success and Failure: A Short History of English 'Penny Dreadful' Publishers," February 1977
Morton S. Enslin, "Horatio Alger, Jr., After Seventy Years," April and May 1970
Gerald J. McIntosh, "Following the Merriwell Trail," March 1972

The Boy's Book Buff, $4 for six issues (each issue comes out approximately every six weeks though the editor has said he hopes to go to monthly publication soon), RFD 2, Whiting Road, Dudley, Massachusetts 01570, editor: Robert Jennings, in its first year, first issue had 15 pages. A new journal, in mimeograph, which announces itself as "an amateur publication aimed at the collector of juvenile series and adventure books." Since the demise of *The Boys' Book Collector* (1969-1973), no journal is devoted to old series books, from about 1890 through 1940 or so. The printing in *The Boy's Book Buff* may be sloppy and the proofreading merely good natured, but this may turn out to be quite good if the first issue (March 1977) is any hint. Jennings clearly knows his field, he's enthusiastic, but he isn't reverential about boys' books. His article on "The Grain and Salt Printing Company" who supposedly did a series called *The Young Racketeers* (including volumes allegedly like *The Young Racketeers Running the Numbers, or Playing the Game for Name and Fame, The Young Racketeers Managing a Brothel, or Teaching Young Cats Old Tricks*, and *The Young Racketeers and the Counterfeit Bonds, or Throwing Wall Street for a Big Loss)* is both a neat spoof and a comment on those who take collecting series books (or any hobby) too seriously. Jennings' own article on "Don Sturdy and the Great Search for Adventure" and Andrew Zerbe's "Whitman: The Authorized Edition Series" were well done and suggest the editor wants to offer a first-class, if inexpensive, journal. Admittedly of interest only to those collecting or curious about series books or the history of adolescent literature, but for those people, *The Boy's Book Buff* is highly recommended.

MARY JUNE ROGGENBUCK

Young Adult Books are Changing to Reflect Realities

Adolescent literature mirrors the times, reflecting both the interests of contemporary youth as well as society's concept of adolescence during a particular period. This combination of teen interests and adult standards has largely defined the trends in this type of literature. While the special problems featured in the adolescent novels of a period depict the concerns of the contemporary teenagers, the treatment of these problems and the overall moral stance of these books tend to represent society's prevailing attitude toward adolescence.

Consequently, in earlier times, society's protective attitude toward adolescence resulted in the publication of sugar-coated, unrealistic portrayals of life in teenage stories. In accord with the social changes of the 1960's, however, this restrictive approach began to break down. With this shift, a new manner of writing for teenagers emerged, resulting in a stronger type of adolescent novel characterized by increasingly greater realism.

Although adolescents themselves have always valued honesty and openness, only recently has society permitted the telling-it-like-it-is approach in teenage books. Once taboo subjects such as homosexuality and rape have now become the themes of adolescent novels.

Sticks and Stones, a book honored in 1972 as one of the best books for young adults, traces the ostracization of a 16-year-old boy who is rumored to be a homosexual. More recently, *Trying Hard to Hear You* recounts the relationship of two gays—Jeff, aged 18, and Phil, who is a year older—and how this alienates them from their other friends. Although these titles have been criticized for portraying a stereotyped view of homosexuality, they are nonetheless pacesetters in adolescent fiction in their focus—the problems encountered by homosexuals and their friends in modern day society.

Greater realism in subject matter is further evident in the explicit violence now accepted in the world of adolescent novels. In *Rumble Fish,* a book selected as one of the best books for young adults in 1975, author S.E. Hinton vividly recounts a knife fight between two tough teenage boys. The story also includes the shooting of the older brother of one of these boys during a robbery. Hinton's exceedingly popular earlier novel, *The Outsiders,* written while she herself was only a teenager and published in 1967, also portrays a violent scene in which one youth kills another in gang warfare. In

The Soul Brothers and Sister Lou, the 1968 award-winning work of a new Black writer, a policeman shoots and kills an innocent teenager during a raid on a party. These vivid scenes are important episodes in the plot development of the books. Although violence and death may have been realities in the teenage fiction of the past, they were dealt with more remotely.

Nonviolent death forms the theme of other contemporary adolescent novels. A teenage boy facing his impending death is described in a poignant book published in 1975. In *May I Cross Your Golden River?* 18-year-old Jordan makes a heroic attempt to live a normal life even though he is desperately ill with a rare crippling disease—the type of sclerosis that killed Lou Gehrig. Tennagers must cope with the death of a friend or family member in other adolescent novels. Teenaged Corrie, for example, is confronted with her father's terminal illness in *The Garden is Doing Fine.* Another young girl, Alexandra, in *The Summer Before* must accept the death of her special friend, Bradley.

Taboos have also broken down in teen stories about unwed pregnant girls. Even before more lenient legislation on abortion had been enacted, the consideration of abortion as a solution to unwanted pregnancies had crept into adolescent novels—Paul Zindel's *My Darling, My Hamburger* to name one.

Again, today's teenage fiction comes nearer to reality in its treatment of racial and ethnic minorities. Stories featuring their youth appear more frequently now and they replace the stereotyped presentations of the past as well as reflect the more prominent place of these minorities in contemporary American society. Among these books, stories about Blacks continue to predominate. While earlier fiction about young Black people tended to dwell upon their special problems due to racial discrimination, the themes of recent books of this type have extended to include the problems characteristic of adolescents in general. For example, the drug addiction of the eldest son causes death and tragedy in the story of a contemporary middle class Black family as told by Sharon Bell Mathis in her 1972 title *Teacup Full of Roses.*

Another minority—handicapped youth—is becoming more visible in teen books just as the handicapped of all ages are now a greater force in the mainstream of society.

The style of the contemporary teen novels along with subject matter reflects the increasing realism in fiction for young adults. Many of the most popular adolescent novels are told as first person narratives. Books written in the form of diaries or monologues, for example, lend themselves to a conversational type of language. While this highly personalized manner of relating the story contributes to the authenticity of the narrative, the resulting language may not be standard English. For example, in *A Hero Ain't Nothin' But a Sandwich,* the story about a young Black drug addict, each chapter is narrated by an individual –the Black drug-user, family members, teachers, the pusher, and others. The language represents Black English

and street language as well as standard English, depending on how the narrator would speak.

The contemporary tendency toward more realism has not only influenced the language of adolescent novels but also the plot resolutions. It was formerly advocated that realistic books for young people must offer hope to the reader. Novels in this vein often concluded with contrived happy endings, which had little resemblance to life. Today's mode of realism permits stories with sad endings and plots without resolutions. For example, at the end of *A Hero Ain't Nothin' But a Sandwich*, the drug addict, Benjie, agrees to go to the center for follow-up treatment, but whether he carries out his resolve is not told. Although this open-ended type of plot leaves the reader dangling, it reinforces the reality that coping with rehabilitation can be difficult for the drug addict. Perhaps then, this ending is more true-to-life than the pat conclusion of the earlier drug story, *Turned Out*. Here the victim not only kicks the habit but idolizes the doctor who treated him.

Another example of an open-ended kind of story is *Too Bad About the Haines Girl*, a novel about an unmarried high school girl who becomes pregnant. At the end of the book, Melinda Haines asks her parents for their help in dealing with her problem. Together the three of them discuss alternative solutions, but the story closes before Melinda makes a decision regarding these options.

This sampling of titles of contemporary teenage novels is indicative of the growing realism in adolescent fiction. For the teenage reader, this trend marks the narrowing of the gap between literature and life. Until the past decade, adolescent novels protected students from harsh realities although their experience showed them that life was not like that. Yet youth has consistently sought out literary characters with whom to identify whenever these were available, even if it has meant appropriating adult books, as the teens of the 1950's exemplified in their takeover of *The Catcher in the Rye*.

As Richard Peck, author of currently popular teenage books, aptly observed, "It's logical that many young people . . . want to read about their fictional contemporaries. They are liable to choose books as they choose friends, more as mirrors than windows."[1] Unfortunately, in the past, adolescent literature tended to reflect only a narrow segment of American youth with the successful white middle class adolescent especially favored. The widening of the range of characters in teen novels to include more ethnic and racial minorities has made it possible for more students to find books with heroes and heroines that will mirror themselves and their world.

In adolescent literature, realism in language as in subject matter has implications for English teachers. While adolescents may find recent books more relevant than the standard works of the past, contemporary books can lead to problems when used in the classroom. This does not mean, however, that books of this nature should be automatically excluded from the English curriculum. Rather, the teacher needs to be prepared to defend a given book if it is challenged. The fact that a title is included on a widely-circulated reading list or in a commercially-packaged thematic unit is not

sufficient assurance that a school community will find the book acceptable. So the teacher must be able to show that the book measures up to the school's criteria for curriculum materials.

Although realistic themes and treatment are currently popular with adolescents in their choice of books, it is a mistake for teachers to assume that students only want to read about characters like themselves or about situations reflective of their own day to day existence. Paul Zindel, for example, explains that he thought he was writing his books for "the lost kids in school"—the hoods and the real troublemakers. To his amazement, his titles "were picked by what we would call the child establishment."[2] The time-honored role of literature in extending experience undoubtedly accounts for their choosing Zindel's books to read.

Likewise, Gothic novels and science fiction continue to be favored by teen readers. These types of books permit all students to escape from the world of reality. They provide a kind of relief from the pressures experienced in daily living. This change of pace, needed in a teenager's development, can be encouraged by teachers.

Ironically, even the adolescent problem novel appeals to the wish fulfillment of young readers. Despite the growing realism in such stories, there is a recurring element of unreality in them: problems are generally resolved by teenagers rather than by adults. In fact, adults tend to be portrayed as insensitive to the problems of youth, as inept in helping youth to solve them, or, worse yet, as both. This may be a reflection of what is happening in adolescents' lives where parental indifference and a lack of strong guidance in the schools tend to leave youth adrift. Characteristically, teens take on bigger-than-life roles in these books. For example, in *Lisa, Bright and Dark* high school girls provide therapy for their mentally ill friend because adults, who should care for Lisa and do something about her illness, do not. Although the girls' accomplishments seem unlikely in realistic terms, the book continues to be enthusiastically received by teenagers.

These patterns in the reading of adolescents point to the need for diversity and variety in the selections chosen for the English program. Materials must meet both intellectual and psychological needs as well as interests of students. Students want books to depict life honestly. They also desire stories which bolster their egos. Adolescents crave independence and recognition, and the bigger-than-life successes of the teenage characters of their stories, although not always realistic, do vicariously fill this need. The widespread acceptance of these heroes and heroines by students must remind teachers that youth's need for achievement and recognition can be partially met through books.

With the availability of books that are relevant and popular, the English teacher of today can plan literature units that will interest and excite students. Experts on the reading of adolescents, including G. Robert Carlsen, have long emphasized the relationship between appealing subject matter and success in teaching reading. Not only is it educationally advan-

tageous, but it is now financially possible to integrate exciting new titles into the English curriculum. Many favorite contemporary teenage books are available in paperback. A cluster of these paperbacks reflecting a current student interest can be used to design a relevant thematic unit.

Although thematic units featuring contemporary and relevant books do have appeal for adolescents, they must not absorb the total English curriculum. Teachers should recognize that many of the new adolescent novels will be short-lived; the writing in these books often lacks the distinction and the themes lack the universality of enduring literature. Consequently, teachers must be discriminating in their choices of the contemporary titles for study and incorporate into their instruction how these books fit the standards of good literature.

At the same time that the current realistic themes in adolescent books offer relevant and enticing reading matter, they also foster classroom discussion. Indeed, many critics stress that the nature of the content of these books calls for the need to discuss them. For instance, the feeling of bitterness and hopelessness left with the reader of *The Chocolate War* cries for a sharing of the impact of the story. In this book, Jerry Renault, a freshman at Trinity High School, defies first the schoolmaster and later the student leader of the secret society by his refusal to participate in the school's annual fund-raising candy sale. Then this society, whose rules Jerry opposes, retaliates against his resistance with cruel psychological harassment and brutal beating. The high price he pays for his lone stand against the corrupt system is a relevant topic of discussion.

Thus, this story and other contemporary realistic stories lend themselves to discussions on value clarification—current emphasis in many schools. And the increasing number of open-ended stories naturally generate oral and written student activities. Pursuing possible endings encourages creative thinking as well as communication skills.

However, an English curriculum grounded in relevance cannot be a static one. Otherwise, teachers may assign books which had relevance to the past generation of teens but which have limited appeal for present day students. It is necessary for teachers to keep up with the current teen novels, since adolescent literature mirrors "where it's at" both in the teen world and in society. In some ways the radical turn of this decade's adolescent novels is already dated; the themes of some of these books are no longer timely. The recent change in the attitudes of teenagers as reported in the mass media points to youth's new appreciation of society's traditional values. Yesterday's books may not speak to this new generation; yesterday's realism may be unreal to today's teens.

Three annual bibliographies are especially helpful to teachers in keeping current on adolescent literature. Perhaps the most useful of these is "Best Books for Young Adults," a listing of about 40 outstanding fiction and nonfiction books published during the year. These titles have been selected by school and public librarians on the basis of "proven or potential interest to young adults" and "acceptable standards of literary merit."

Designed to "provide a variety of subjects for different reading tastes as well as a broad range of reading levels," the list always reflects contemporary adolescent concerns Teachers will find the "Best Books for Young Adults" bibliography in one of the spring issues of *The Booklist* magazine.[3]

Another valuable annual aid for teachers is the "BYA Book Poll," listing titles having "popular appeal" among teenage readers. This bibliography is compiled by the University of Iowa's Books for Young Adults program and represents the choices of local junior and senior high school students.[4] The "BYA Book Poll" appears in the January *English Journal.*

A more extensive bibliography of books on subjects of special interest and appeal to adolescents is *Books for the Teen Age,* the annual compilation by young adult librarians of the New York Public Library.[5]

Still, the students of a particular English class may find that certain titles on these lists are not meaningful to them. Young people in the Middle West, for example, may have concerns and values different from New York City youth whose interests determine the selections of *Books for the Teen Age.* The professional judgment of the teacher who knows his/her students as well as what is available in literature exceeds any published list or ready-made thematic unit in matching books and young people for a relevant literature program.

FOOTNOTES

[1]Richard Peck, "In the Country of Teenage Fiction," *American Libraries,* 4 (April, 1973), p. 205.

[2]Frank McLaughlin, "Talking with Paul Zindel and Nat Hentoff," *Media and Methods,* 11 (January, 1975), p. 16.

[3]The leaflet "Best Books for Young Adults" may also be ordered singly or in quantity (at quantity rates) from: Publishing Services, American Library Association, 50 East Huron Street, Chicago, Illinois 60601.

[4]Prior to 1975 the "BYA Book Poll" was published as the "Honor Listing."

[5]*Books for the Teen Age* may be ordered from: Office of Young Adult Services, The Branch Libraries, 8 East 40th Street, New York, New York, 10016.

BEVERLY HALEY

The Death-Birth of 'The Family'

> ". . . I'm not really dying today. No person ever died that had a family. I'll be around a long time. A thousand years from now a whole township of my offspring will be biting sour apples in the gumwood shade. . . ." (p. 140)

Great-grandma in Ray Bradbury's *Dandelion Wine* says this to her great-grandson as she lies on her death bed. What she says is filled with implications.

First, she implies that the concept of death contains in it a concept of life. Both the body and the spirit of what Great-grandma was and is will live on infinitely in bits and parts and various combinations in each and every one of her children and in their children ad infinitum. In addition, she (as described at the close of this scene) will continue as her unique self in a world of the spirit, leaving her worn-out body to become a part of the earth that will provide the means for life to new generations.

Her statement implies a nonquestioning belief in the survival of man when she says that "a thousand years from now" there will be children. This same statement issues a challenge to her survivors, a challenge to safeguard the things of this earth and ensure their continuing survival. She says her "offspring will be biting sour apples." With the ecology crisis, prophets of doom believe that people will soon exhaust the earth to the point that earth can no longer produce and preserve life. Great-grandma does not even consider this possibility. She has faith in the human race.

Great-grandma gives her offspring a wonderful gift: a task to be performed, a reason for living. And she also implies that the family is the means to accomplish this task. The family is a natural and social structure that has been operating since the beginning of life (though, admittedly, the quality of the operation has often been poor) for all living creatures. Now, some people believe (wish, perhaps?) that the structure of the family is suffering its death throes. Great-grandma's statement implies the question: If the family dies, can man survive?

In his *Brave New World,* Aldous Huxley shows that man can exist in a type of societal structure which might result if the death of the family should, indeed, occur. But in his New World, man as a human being no longer lives. He loses his humanity—his ability to communicate, to experience deep emotions, to use his imagination, to have freedom of choice.

Every culture, every generation has tried different ways of structuring the family unit. This particular generation is witnessing such alternatives as

group marriages, the unmarried single parent, marriage between two people of the same sex, and a variation on the old system of commune living.

Thoreau said, "Things do not change; we change." The style and structure of the family changes with the needs of the times. The needs of our society are in a state of constant flux. Because changes now occur so rapidly and in larger quantity, it is more difficult for the human personality to adjust. It gets left behind—and flounders, reaching out for something solid to hold onto. What is left?

The high divorce rate; the women's liberation movement; the alternatives in family styles; changing roles of men and women, young people, and "senior citizens"; the loss of credibility in all aspects of government and economy; the concentration on the individual, the "I"—these conditions are danger signals. Danger signals are necessary and dictate some kind of action if we are to survive. W. H. Auden cautioned, "The sense of danger must not disappear. . . ." When we take things for granted, become complacent, off-guard, that is when disaster strikes. We cannot take the family for granted.

A few years ago the students in one of my classes were discussing ways education might be improved. Over and over they questioned, "Why doesn't school show us how to live life? Why can't school teach us how to get along in our families, our jobs, our communities, our world?" Why indeed?

We seem to learn through having models—both through models of how **not** to be and how **to** be. I used to get angry when my dad would do something he had told us not to do. When we would point this out to him he would put on a foolish grin and say, "Do as I say, not as I do." And I was angrier than ever. Psychologists might say his method was wrong—that positive models work better than negative, but I remember those lessons still. We learn through positive experiences, but we can also learn through negative experiences if there aren't too many of them. It's difficult to predict how individuals will react to their experiences.

Will children who come from broken homes be unable to construct stable homes of their own? Or will they instead learn from their parents' errors and work to build strong families of their own? On the other hand, there are hundreds of children who do not grow up in broken homes, but in homes where parents really don't like each other or maybe even their children. The home is not "broken" in the sense we think of the term, but it certainly does not create a healthy climate—or model—for growing children.

In literature, as in life itself, there are more important ingredients to a strong family than whether the family is "broken" or "whole." An English teacher is in an ideal position to help students look objectively at what "the family" has been and is—and at what it could be—through the reading of literature. Because the family is our basic structural unit, much of what the student reads—fiction, poetry, essays, biography, the daily newspaper—contains the family element. Depending on the needs and desires of a group of students, the teacher could plan a unit of any duration that would encourage students to analyze the families described in what they read—to see

what these families do that is negative and what they do that is positive, to see that it takes awareness and unending work to build something good and enduring, to realize that this is both an individual and a cooperative responsibility, to discover that we can take what was good from the past and preserve it, try to eliminate elements that were negative, and build something much better. What's happening in the growth of marriage and family alternatives tells us that we are striving for something more than what we had in the past or what we have now—and that's good.

Going beyond the sexist movement and changing roles in society, there are basic human values that need to be unearthed that can preserve and improve the family structure and the human race.

It was Goethe who said, "He who is plenteously provided for from within, needs but little from without. . ." Healthy family relationships provide this inner strength. Families, too, according to Alvin Toffler, act as "shock absorbers." The family as a unit ideally creates for each of its members the inner resources to go out into society and survive in a productive way. When the going is rough on the outside, the individual can come back into the "family fold" for support, for reassurance, for nourishment, for comfort, and for the courage to confront the world outside once more. Because families are made up of human beings, there are feelings of aggression and hostility as well as those of love and concern. In a good family relationship, people learn to cope with the negative emotions and to cultivate the positive ones.

Some books teenagers might read for this kind of inner nourishment are:

The Learning Tree—Gordon Parks
The Human Comedy—William Saroyan
The Chosen—Chaim Potok
Dandelion Wine—Ray Bradbury
To Kill A Mockingbird—Harper Lee
Johnny Got His Gun—Dalton Trumbo
When the Legends Die—Hal Borland
A Death in the Family—James Agee
Mom, the Wolfman and Me—Norma Klein
High, Wide and Lonesome—Hal Borland—autobiographical
The Art of Loving—Eric Fromm—nonfiction

The families in these books are real—they have their times of stress and conflict; but love, joy, and concern are the pervading factors that strengthen the family members to welcome life in all its aspects.

Students can look at some earlier works like Dickens' *Hard Times* and Mari Sandoz' *Old Jules* to see the changes that have occurred in family styles. The elements of love, the sense of responsibility, and the high family expectations are strong values in books like these; but the authoritarianism, the lack of regard for personal growth and dignity, the lack of individual freedom, and the small quantity of the joy of living all loom so large that the negative factors nearly destroy the positive ones, particularly in *Hard Times.*

Students can read, too, some of the recently-written novels for young

adults that show broken homes or unhappy homes and try to analyze what went wrong and to decide what could have been done to prevent the tragedy of these examples of family failure. There are many things being written today addressed to this problem. Here are a few:

Songs My Mother Taught Me—Audrey Thomas
A Family Failing—Honor Arundel
Stranger on the Road—Caroline Crane
Leap Before You Look—Mary Stolz
My Darling, My Hamburger—Paul Zindel
The Pigman—Paul Zindel
The Boy Who Could Make Himself Disappear—Kin Platt
Don't Play Dead Before You Have To—Maia Wojciechowska
I'll Get There. It Better Be Worth the Trip—John Donovan
It's Not the End of the World—Judy Blume

In these novels, the parents tend to be self-centered, growing in different directions from one another or not growing at all, materialistic, myopic, and/or not accepting the responsibility of building the family as a living organism with separate working parts.

An essay by Marya Mannes entitled "Who Am I?" makes some important points about marriage and the family. Ms. Mannes reminds us that we are indebted to past generations for what we are—that they are a part of us, have shaped us—and that we should realize this at the same time we go forward to create something new. She warns young people against marrying before they know who they are—before each has confronted his/her own self. If two people do marry very young, she says, "If you're lucky, you will find yourselves **through** each other—the ideal nature of love, the true—and rare—blessing of marriage" (pp. 7-8). A good marriage relationship provides the background for individual and mutual growth of the partners and this, in turn, gives them the maturity to allow their children the same kind of freedom.

Of her own childhood and feelings toward her family, Ms. Mannes says,

> Now, for reasons that have nothing to do with duty or discipline in that distant day, I loved my family. I loved them because they were interesting, handsome, talented, and loving people. I was lucky (p. 3).

The people in her family were good models for her to follow. They were positive, alive, and productive people. She could love them because they openly loved her. Another important point she makes is this:

> There was a lot of unfilled, unstructured, unplanned free time . . . there was room and time for that very tender, very vulnerable thing called 'I' to be born—and grow (p. 5).

Her parents were there to guide, but not to shape. She was given the freedom to develop into her own selfhood.

In the novel *Hold Fast to Your Dreams,* Dr. Jefferson demonstrates this kind of love for his motherless daughter, Emmy Lou, when he allows her to spend her senior year of high school hundreds of miles from home with her aunt and uncle. He lets her go because he understands that having a career in ballet is vital to her and that she will have a fairer opportunity in Arizona as a Black that she will in her Southern home. He allows her to go without making her feel guilty about leaving him alone.

Jack Winger in *The Learning Tree* does not understand why his teenage son Newt would want to do a "sissy" thing like play the piano. Newt's mother and uncle encourage Newt to pursue his talent and his interest—but to do it when his father is not around. Newt is not being secretive—Jack knows about his son's piano practicing; he simply is being discreet in causing the least amount of concern possible to the father he loves and respects. At the same time, he does not sacrifice his selfhood to his father's prejudices.

A home where there is love has a pervading happiness and the feeling that someone cares. In *Johnny Got His Gun,* one of Johnny's memories of his mother is:

> His mother was singing in the kitchen. He could hear her singing there and the sound of her voice was the sound of home. She sang the same tune over and over again . . . . When she was busiest she always sang (p. 15).

Dandelion Wine has a similar mother image in the description of Lena Aufmann:

> She was miraculous. Her body, like his, was always thinking for her, but in a different way, shaping the children, or moving ahead of him into any room to change the atmosphere there to fit any particular mood he was in (p. 33).

When someone loves and is loved, there is a sense of completeness and joy.

The fathers in both *The Human Comedy* and *Johnny Got His Gun* are not financial successes, but there is no doubt that they are successful as human beings, as fathers, and as husbands.

This is what Marcus Macauley in *The Human Comedy* tells his friend about how he remembers his father, who is dead:

> . . . My father was some kind of a great man, I think. I don't mean successful or important or anything like that. He didn't even have a trade or a profession. He just worked for a living. Any kind of a job. He never made any more money than we needed, but I think he was great, just the same. . . .
>
> If you saw him in the street you'd think he was nobody, but he was my father, and I know different. The only thing he cared about was his family—my mother, and his kids . . . I thought everybody was like my father—until I got out and met some of the others."
>
> "I wish I knew somebody like that," Tobey said. "He wouldn't have to be my father, he could be anybody, just so I **knew** him" (pp. 159-160).

The way Johnny feels toward his father is very much the same in *Johnny Got His Gun:*

> . . . Everybody who went to California made money and was a success. But his father in Shale City was a failure.
>
> It was hard to understand how his father could be such a big failure when you stopped to think about the thing. He was a good man and an honest man. He kept his children together and they ate good food fine food rich food better food than people ate in the cities . . . . No amount of money could buy that. . . (p. 106).

Johnny is talking about more than food for the table in this passage—he's talking about the food of love.

What is the meaning of love? The fox in *The Little Prince* says, "You become responsible for what you have tamed . . ." (p. 88). We can interpret

"tamed" as "loved" and say that when we start to love someone, we begin to build a network of rituals that show our concern and love for that person—to let him know that he can depend on us. We feel responsible for his physical well-being and also for "what is within." The fox points this out when he says, "One must observe the proper rites . . ." (p. 84).

"Being responsible" implies a number of things. It implies that you share (not dominate) time with one another, that you really listen to one another, and that you share in the work and the sorrow and the fun. It is not just the parents working for the children, or the mother being a "slave" to the rest of the family that builds a family organism. Each must feel that he contributes to the others' welfare—physical and spiritual. The needs and the ability to respond to needs varies with time and conditions.

When the mother of Bear's Brother in *When the Legends Die* becomes fatally ill, the son says to her that he will make the baskets to sell in the town. She protests that it is her task to make the baskets, but he says, "My hands have watched your hands many times. My hands are your hands now" (p. 30). The needs and the abilities change; the tasks remain.

The building of traditions and rites of a family—a family not only of father and mother and children, but also of grandparents and aunts and uncles and cousins—takes generations of work and of sensitivity and of caring. The rewards for this effort are immeasurable—order, security, a sense of identity, a sense of belonging and of being "connected" (not only to each other but to those who have come before and to those who are yet to come—and a family reunion is an ideal place for every family member to feel this).

Literature about the Indian and Jewish cultures in particular tends to have a strong sense of the family structure of rites. For example, in *When the Legends Die,* Blue Elk tells the white merchant Jim, "My People do not lie. He says she is dead." Over and over in the tradition of Indians we find this passion for the turth. If the rule is broken by a tribal member, he is ostracized.

Another aspect of the Indian traditions in this same Borland novel is the chanting of songs for each event—a song for morning and a song for mourning, a song for the hunt, a song of the mother, a song for sunshine or for rain. For everything there is a song. If the older tribal members fail to give a song to the younger ones for certain events, they may react as Bear's Brother, orphaned now—does when he says to Blue Elk, "How can you tell me what to do when you do not know the songs?" Bear's Brother feels disoriented, cut-off.

In a like manner, the oral history tradition of the Indian culture gives its members a sense of identity and a feeling of belonging and a sense of their place in the universe.

Chaim Potok's *The Chosen* depicts the strong tradition and rituals of two Jewish sects. They, too, have chants for various occasions and a strict sense of each individual's place as a part of the whole.

In another type of novel, *To Kill A Mockingbird,* Atticus gives his children a strong sense of tradition and identity when he says to them:

> Your aunt has asked me to try and impress upon you . . . that you are not run-of-the-mill people, that you are the product of several generations' gentle breeding . . . and that you should try to live up to your name—She wants to talk to you about the family and what it's meant to Maycomb County through the years, so you'll have some idea of who you are, so you might be moved to behave accordingly . . . (pp. 135-136).

Bradbury shows the importance of tradition when he builds the form of his novel *Dandelion Wine* around 12-year-old Douglas Spaulding's account of "Rites and Rituals" and "Revelations" of the family.

Even in the face of a broken home, the family can be a cushion to its individual members. In *Leap Before You Look,* the two grandmothers provide, in different ways, support and love and encouragement for the young teenager Janine throughout the disintegration of her parents' marriage. And Janine recognizes that, although she feels cheated and knows she won't see her father often now he does love her and will continue to show his concern for her. Her mother tries openly and honestly to explain things to Janine. Janine doesn't necessarily like or understand what her mother says, but she senses the honesty and accepts the effort toward communication. A similar experience with Joanne, an older teenage girl, is shown in *A Family Failing.*

In *Songs My Mother Taught Me,* Isobel feels cheated in her family relationship (her only family "cushion" is her grandfather). There is no communication, no flow of love between herself and the other members of her family. She says toward the end of the novel:

> I . . . realized not that I had never loved her (her mother) but that she had never let me love her and that these were two different things (p. 211).

This same theme is poignantly expressed in Robert Anderson's play and movie *I Never Sang for My Father.* In this play, a grown man is still trying to get his father to let him love him. He wants the father-son relationship that much.

In a healthy family, there is real love (open-ness to it and for it), there is freedom to grow and to change and to be unique, there is courage, there is a sense of identity and a sense of belonging and "connection," there is joy and happiness and sorrow and pain and work shared, there is the rich fabric of individuals of all ages and talents and interests coming together, there is a reason for being. The family is a living, growing, changing organism. Young people need to know that this does not "just happen"—or that it isn't merely handed over as a gift. It's hard.

If each generation takes the challenge from the last and makes its generation better, then maybe someday we can experience the peace and fulfillment of the "family of man." Thomas Wolfe expresses his understanding of Christianity in these words:

> "I am my father's son, and you are my brothers." (Christ's message) And the unity that binds us all together, that makes this earth a family, and all men brothers and so the sons of God, is love.

Let's work for that!

ADELE KOOKOGEY

An Application of Transactional Analysis for Character Study in Literature

Transactional analysis, or TA, as it is generally referred to, is a therapeutic psychological technique whose increasing popularity was given impetus over a decade ago when Eric Berne's book, *Games People Play* (Grove Press, 1964), was published. The high regard in which TA is commonly held is due in part to its applicability to people on a wide range of socioeconomic and socioemotional levels. It has, in fact, "become something of a fad among armchair psychoanalysts,"[1] and partygoers who have found that the language of TA is, as Dr. Thomas A. Harris explained, a precision tool of treatment because, in a language anyone can understand, it identifies things that really are, the reality of experiences that really happened in the lives of people who really existed."[2] In short, it provides an operable vehicle through which the routes of self-awareness and better personal adjustment can be successfully traveled.

The popularity of TA suggests possibilities for its application in certain classroom situations. The absence of vague, controversial, or highly sexual jargon (as in some Freudian analyses of literary works) implies TA's desirability as a method to be used in teaching students to examine literary works in terms of psychological content. More specifically, TA seems particularly useful as a tool to be used in the character study aspect of literary analysis.

With these thoughts in mind, I decided to conduct an experiment involving five ninth-grade students, all of whom are or were participants in the language arts component of a federally funded Title VII project designed to reduce minority group isolation and to foster an upward trend in basic skills ability. These students are sometimes referred to as remedial; however, the truth may be that they are actually minority group students and so-called "discipline problems" who have had poor self-images reinforced through years of negative stroking both at home and in school. These students often have the potential to achieve academic success but have, for one reason or another, failed to acquire the basic skills necessary for even minimal realization of their potential. They began their tenure in the program as either hostile, unsure, or exaggeratedly introverted as the behavioral manifestations of their individual weaknesses belie the feasibility of change. Most of the students rarely exhibit the characteristics found in the adult ego state; that TA might offer them a valuable means of

both literary analysis and subsequent self-awarness was a challenge not to be ignored. We began with the text, *TA For Kids.* Basically, we went through the text, conducted group discussions, did the group exercises, and took the quizzes. For the most part, the students understood the concepts and enjoyed the sessions which they jokingly called "shrink time."

We discussed the meaning of a transaction and defined a stroke as "any act or expression acknowledging another individual's existence. When individuals exchange strokes, a transaction takes place . . . ."[3] The ego states, Parent, Child, and Adult, were explored and the students made frequent reference to situations in their own lives as examples. The Adult state was identified as the one which may be the most difficult to attain, but which is the most desirable in terms of mature, realistic, and rational reactions to the situations in which real people and characters in books find themselves.

After about seven sessions, the students appeared ready to attempt application of TA theory to an actual literary work. Marred by the constraints of time, I knew that the TA sessions were purely introductory and a superficial analysis was all that I expected. In the interests of motivation and relevance, the lyrics of a song called "Taxi," written by Harry Chapin, were chosen for study. The lyrics are of a ballad quality and lend themselves well to consideration by the contemporary adolescent (aged 15 and 16 in this particular case). The story centers on two people, Harry and Sue, who are former lovers. They had gone their separate ways years ago—she to become an actress and he to learn to fly. They meet again when Sue steps into the taxi cab that Harry is driving. There is some reminiscing, some game playing, and a second separation. The lyrics end with Harry's statement that he and Sue really attained what they'd set out for—she's acting happy and he goes flying in his taxi when he's stoned.

The first step in the students' analysis was to identify the life positions they felt Harry and Sue hold. We considered the following as our point of departure: "Transactional analysis constructs the following classification of the four possible life positions held with respect to oneself and others (1) I'm not OK—you're OK, (2) I'm not OK—you're not OK, (3) I'm OK—you're not OK, (4) I'm OK—you're OK."[4] The consensus of opinion was that Harry and Sue both hold I'm not OK—you're not OK positions, although they try to present I'm OK—you're OK images to each other. Of course depending on the tone of the speaker in the lyric (was he being sarcastic?) Harry and Sue might be in I'm OK—you're not OK positions. This seemed especially evident in Sue who felt superior to Harry because of her wealth and thus engaged in the put-down game by handing him a 20-dollar bill for a two-fifty fare with the offhand comment to keep the change.

The students felt that Harry and Sue might have a chance for happiness if they would only change their life scripts. We discussed Dr. Harris' premise that "three things make people want to change" (they hurt sufficiently and want to change, ennui or boredom forces a change, or they discover that change is possible).[5] However, with Harry and Sue, effecting a change seems to be a problem. According to Dr. Harris, ". . . we see the

Adult as the place where the action is, where hope resides, and where change is possible."[6] With this in mind, the students concurred that both Harry and Sue are in Child ego states and, accordingly, change is not possible until they get into their Adults.

Perhaps some of the most insightful comments evolved when two of the students referred to Dr. Freed's text *(TA for Kids)* and applied the following to Harry and Sue:

> We've learned that people are often unhappy unless they come on straight with each other. If they do that and they care about each other then they can begin to make more sense, get along better, love each other, and to know that they are OK.[7]

The students decided that since Harry and Sue were not coming on "straight" with each other or with themselves, they had no real basis for a relationship and that the most adult thing they did in the course of the lyric was to part at the end.

The group was satisfied with its analysis of "Taxi," but moreover, they were eager to apply TA to their own lives. It became the teacher's job to help them maintain a balance between the literary analysis and the self-awareness that the experiment had engendered. It was difficult to keep the students from treading on ground that was at times too personal and too self-revealing for the purposes of the literary study. However, the insights gained through this venture served a dual purpose: to illuminate the interaction between literature and real life, and to help the students begin a self-prescribed course in finding their Adult ego states and in changing some of the negative aspects of the life scripts they have begun to act out.

FOOTNOTES

[1]Neil Ellman, "Transactional Analysis for Literary Analysis and Self-Awareness," *The English Record,* 26 (Summer 1975), p. 42.
[2]Thomas A. Harris, *I'm OK—You're OK,* (New York, 1969), p. 66.
[3]Ellman, p. 43.
[4]Harris, p. 66.
[5]Harris, p. 85.
[6]Harris, p. 88.
[7]Alvyn Freed, *TA For Kids,* (Los Angels, 1971), p. 75.

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JAMES F. MAKOSKY

"Edvard Munch": Two Scenes, One Poem

During my student teaching I taught poetry as I had been taught poetry: a poem has one correct meaning. But my English methods teacher,[1] citing Lawrence Perrine's "The Nature of Proof in the Interpretation of Poetry" *(English Journal,* 51, September 1962, pp. 393-98), has been trying to teach us that a poem can have many meanings within the framework of the poem. In a yet unpublished article he writes, "The arbiter must be reason; the reader must demonstrate his interpretation by reference to the facts in the poem. Any interpretation that can account for all the facts of the poem is acceptable." It has been very hard for me to break down the barriers of my traditional way of thinking about poetry and accept this.

Part of our assignment for this class has been to give a language lesson and a poetry lesson to the English methods class. For the language lesson I used "Jabberwocky" *(Through the Looking-Glass* by Lewis Carroll) which is open to a variety of interpretations. I used the poem to show how connotation of words could be found in many ways and to drill on the parts of speech. I began to see, by teaching this poem, how people could bring to a poem many different meanings, each with some degree of validity.

For my poetry lesson I taught "Edvard Munch" *(The New Yorker,* April 4, 1977, p. 42) which fulfilled the stipulation that we should select a poem not usually taught in English classes.

EDVARD MUNCH
by Charles Wright

We live in houses of ample weight,

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In selecting this or any other poem, the teacher must decide if it is a good poem or not. Respecting the quality of the editors of *The New Yorker* and finding that Charles Wright has several volumes of poetry in print, I decided it would probably be a good poem. I presented it to the methods class. It was met with blank stares. I had little more idea what the poem meant than the rest of the class. We began to take the poem apart line by line to discover its meaning. Soon we had as many meanings for the lines as there were students in the class. We could come up with no clear picture of the poem.

We decided that instead of taking the poem apart piece by piece we would construct a picture of the whole poem using our teacher's criteria for finding the meaning of a poem. We worked the poem as a puzzle, but as a puzzle that could be put together in different ways to show different pictures.

Some of the class saw the poem taking place on board a ship, the "Houses of ample weight." The house's windows shimmer in the distance. The sea—"Our yards . . . windraked" by the storm. We don't know the people on board. Sometimes we are alone; no one is near us. We stand on the bridge of the ship or look down the cliffs (the waves). It was hard to decide what to do with the line "Our mothers stare at our shoes with their scorched eyes . . . ." It was interpreted as guilt, as the sun or as the stars looking down on us. We were able to see someone on the boat with hands to ears, mouth open straining to see the flashes of the light from the lighthouse. We saw him as unable to communicate, his only contact with people being "Notes in a bottle" using the insubstantial "Ink from the full moon."

Others in the class saw the poem taking place on land, on the coast. The "Houses of ample weight" are houses conforming to the station of the narrator. The windows—possibly expressionless eyes—are impenetrable and almost lifeless. The yards are uncared for, left to be raked by the wind. The trees in the yard are bent by this storm and many others. The neighbors are not known or cared for, nor do they care for us. Everyone is wrapped up in his own life, everyone is isolated. It is as if we are all alone. "We stand on a bridge, or a cliff's edge, looking down." Thinking over our lives, perhaps we are contemplating suicide. Again the lines about our mothers' eyes stopped us. Guilt is suggested by the line, a guilt we all have. We stand "Hands to our ears" to hear someone, or to block everyone out. "Our mouths" are "open" to communicate or to scream everyone away. We are pulled by the light, the source of which we can't see—just its flash. Any communication we attempt is as futile as notes in a bottle written with the weak ink of the full moon.

Both interpretations, though different in scene, are justified by the lines of the poem. And both convey the same feeling of aloneness, desolation, and futility. I think this is the main message of the poem. This is the feeling that Charles Wright is trying to get across.

We have accounted for most of the words of the poem, but what of the title, "Edvard Munch"? How does that relate to the poem? As I read the

poem the line "Hands to our ears, our mouths open" called to mind an etching I had seen. I found the picture, a surrealistic drawing of a figure standing with mouth open, hands on his ears on a bridge with the sea, some other figures, and a town barely discernible in the background. The etching, titled "The Shriek" or "The Cry," is by Edvard Munch, a late 19th century artist.[2] This allowed us to account for the whole of the poem. (I have since learned that the Los Angeles Suicide Prevention Center has used this picture to "demonstrate the desperation underlying the individuals 'cry for help' and to emphasize the importance of answering such calls" (James Coleman and William Broen, *Abnormal Psychology and Modern Life,* Glenview, Illinois: Scott, Foresman and Co., 1972 p. 328).

My teaching of this poem has shown me better than a semester's worth of lecturing the ability of a poem to present more than one picture and it has given me an insight into the puzzle aspect of poetry.

FOOTNOTES

[1]James Mullican, Professor of English, Indiana State University.

[2]For a reproduction of the lithograph, see J. P. Hodin, *Edvard Munch* (New York: Praeger Publishers, 1972), p. 28.

STEVEN E. CONNELLY

"Converging the Twain: The Uses of Scrooge McDuck"

The battle to rescue young readers trapped in the clutches of television has grown so desperate that the comic book, once regarded as an enemy of literacy, has been drafted into the fight. The most notable example, of course, is the use of Spiderman on *The Electric Company* and the collaboration of Marvel Comics and *The Electric Company* on a comic book aimed directly at young television addicts: *Spidey Super Stories.* The preservation of reading ability is most certainly a noble end, but surely the means should be noble as well. Unfortunately, most comic books are nearly subliterate, as poorly drawn and poorly plotted as most television programs are inadequately conceived and produced.

Yet, as certainly as television has its moments of triumph, the comic book industry does have examples of excellence. The problem, for those who would like to experiment with comic books and young readers, is that excellence is too often unpredictable and short-lived in the world of comic literature: witness the brilliant *Green Lantern/Green Arrow* collaboration of Neal Adams and Denny O'Neil, Bernie Wrightson's award-winning *Swamp Thing,* Joe Staton's *E-Man,* or D. C.'s *Beowulf.* The superior writers and artists rarely stay very long with one comic title. The economics of the industry (a rather unfortunate parallel with television) insures the mediocrity of most comics. If an artist is talented enough to generate a large following, the comic books usually can't afford to keep him. He moves on to more lucrative ventures such as cover illustrations for paperback books.

However, for those despairing teachers or parents who are willing to try comic books, one of the very best is also one of the most available. Carl Barks' *Uncle Scrooge* stories have been around for a quarter of a century; they are so popular that the Disney people are still reprinting them each month, many for the third time. The stories of Carl Barks are worthy enough to be called literature. Indeed, once the anti-comic bias is overcome, Carl Barks may prove to be one of the great children's authors of the twentieth century. He already meets one of the essential measures of the great children's writers: a vast audience of adult *aficianados.* While children and adults alike enjoy his work, adult readers appreciate his craftsmanship.

First, Barks is a master of plot. In a medium which often substitutes action for plot, Barks is a first-rate storyteller. He rarely relies upon a *deus ex*

machina to resolve conflicts (a *deus ex machina* is, of course, built into the superhero format); rather, a careful cause and effect process is invariably at work in *Uncle Scrooge*. A casual good deed performed early in the story by Uncle Scrooge often proves to be his salvation at the moment of denouncement. In "All at Sea", from *Uncle Scrooge* number 31, for example, Scrooge's gold is saved by the pet rats he has allowed his nephews to bring on board ship. Conversely, Scrooge's bad deeds, his little stupidities, his exhibitions of tightfisted penny-throttling, are always stumbling blocks and often pebbles which set an avalanche of disaster in motion. When in "The Money Well" (*Uncle Scrooge* number 21) Scrooge tries to save ten dollars by wearing his old glasses, disasters grow more serious as they multiply—stubbed toes, broken windows, mispunched computer keys—until finally Scrooge misreads a plat book and "hides" his fortune on land used as a hideout by notorious criminals.

Generally the cause and effect relationships are fairly predictable: a good deed produces good, a qustionable deed has questionable consequences. While Barks is a humanist and good most often prevails, his stories are not so simplistic as this summary may make them seem. For Barks is a good writer; his plots have their foundation in character, and perhaps the greatest of Barks' many strengths is his characterization. His characterization is complex, especially where Uncle Scrooge is concerned. Scrooge McDuck is not a flat character; he is no pale, feathered imitation of Silas Marner. He is a miser, to be sure, and he is tightfisted. But his character is as ambiguous as the nature of the money he hoards.

Scrooge is not an evil man, but Barks does show some of the evil for which he is responsible. His factories, for example, have polluted Duckburg's air so badly that even Scrooge must find a nonpolluted vacation spot—and Scrooge hates to spend money for such frivolous activities as vacations. Scrooge is willing to sell a vacant lot used as a playground simply because he is unable to resist a good profit, even though the money is small change, indeed. Despite his weakness for money, Scrooge is a sympathetic character. He would seem, superficially, to personify industrious, hard-working Calvinism. But he does not quite do so. Scrooge lives frugally and has no interest in the fancy things money can buy. He eats barely enough to stay alive. He is addicted to the acquisition of money, but he is actually a collector, and any collector, whether of beer cans or baseball cards, can sympathize with his mania. The pleasure Scrooge finds in money is a sensual pleasure. He loves to dive in it, to swim in it, to throw it up and let it hit him on the head, to joy in its aroma. He knows the location and serial number of every one of his dollar bills. He loves money for itself.

And it is the wellsprings of this love which make Scrooge the sympathetic character he is. For money is his lost youth. Scrooge earned his first dime (which he keeps on a string around his neck and which figures in the plots of numerous stories) as a shoe shine boy. It took him half an hour to chip through the mud on a ditchdigger's boots before he could begin shining, and Barks' art is at its best as it conveys the combination of exhaustion

and ecstasy young Scrooge feels when the dime is pressed into his sweaty palm. Gradually Scrooge saved, and when he saved enough he journeyed to Alaska where he proved himself quicker and smarter and more willing to work than the other fortune hunters. Scrooge's money is at once a symbol of survival and triumph, a reminder of the ecstasies of youth, and each transaction is Scrooge's attempt to regain the exhilaration he felt when he earned that first dime. This may seem a bit heady for young readers, but Barks does it well. It is a subtle but recurrent motif, an essential part of a well-developed character.

The characterization of Scrooge's nephews, Huey, Dewey, and Louie, make the comic ideal for young readers. Again and again the three young nephews rescue Donald and Uncle Scrooge from perilous situations. In fact, more than once they save Duckburg itself from potential destruction. As in the best children's fiction (e.g.: Madeline L'Engle's *A Wrinkle in Time* and Ursula K. LeGuinn's *A Wizard of Earthsea*), normal youngsters are shown to have the potential for heroic deeds. And the young ducks are successful not because they are violent or strong or particularly daring (though they are daring when they must be), but because they are clever. They exercise both imagination and wits. They value knowledge, often saving the day with an arcane bit of forest lore or an awareness of the esoteric tabus of some alien culture. The three nephews never undervalue either "book learnin'" or the wisdom gained from experience. They value both. That adults would be better off if they occasionally listened to their children is a constant motif; children are worth listening to in Barks' stories.

Barks never preaches. His moral lessons are an integral part of his plots. They flow easily and naturally from the action. And while he does teach, much of his teaching is incidental. In "McDuck of Arabia" *(Uncle Scrooge* number 65), the ducks use a "back adit" in Queen Sheba's mines to nab the bad guys. The visual clues—a duck holding up a map and pointing to the adit—make the definition of the word fairly clear. And the reader whose curiosity is sufficiently aroused can ask his parents to use the dictionary. Barks manages to arouse curosity because he doesn't overload his stories with unfamiliar words; he does not overwhelm the young reader, but he is never condescending. His prose is clear, direct, and generally simple. Yet it can be challenging. In "The Fabulous Philosopher's Stone *(Uncle Scrooge* number 67), the nephews greet a little man who has been consistently frustrated in his quest for the stone with a brisk "Good Afternoon, Sir!" And the man replies, "You flatter it, Gentlemen!" Barks plays with language, but not excessively. When in "Mystery of the Ghost Town Railroad" (*Uncle Scrooge* number 56), "ghosts" are revealed to be ravens in cloth-covered wire contraptions, Louie remarks, "It's just a bird in a kilted cage."

Barks' tales are full of lost treasures, mines, caves, the ruins of old cities, alien cultures, archaeological expeditions: the very things that stimulate the imagination of the young. Yet even in a fantasy Barks imbeds enough reality to create verisimilitude. In "The Seven Lost Cities of Cibola" *(Uncle Scrooge* number 2), Barks uses a page from an old ship's log as a plot

device. It is the log of Captain Francisco de Ulloa who was, as a footnote explains, the commander of Cortez's fleet, and who disappeared off the coast of lower California. And in ancient Bagdad, a flying carpet is identified by "a Sehna knot and strange metal threads in the weft." Barks' art is accurate. When he draws ancient Persians or Aztecs, he uses pictures of the costumes of the times as guides. This, too, contributes to the sense of reality.

Numerous mythological elements are woven through the stories, and this gives the Scrooge stories a sense of timelessness. The ducks visit the labyrinth of King Minos, the cave of Ali-Baba, the mines of King Solomon, and they find the King of the Golden River. Though set in the Klondike or the sands of Arabia, a Scrooge tale is likely to be a fable for the modern child. Stories deal with issues central to the twentieth century: environmental pollution, playgrounds versus jobs, the conflict of nostalgia and progress, the problems inherent in the rehabilitation of criminals. And as in the works of Swift and Twain, a black streak runs through the foundation of Barks' fictional universe. The ducks are threated by both man and nature, and Barks shows the dark side of life itself. In "King Scrooge the First" *(Uncle Scrooge* number 71), a mongolduck from the bronze age who has lived over 4,000 years longs for an end to his immortality and tricks Scrooge into helping him find the antidote to an immortality elixir. The mongolduck's last words as he walks off into the desert to die are "Everlasting life, Good-by!" Obviously Carl Barks is not afraid to deal with "mature" themes.

Above all Carl Barks' *Uncle Scrooge* stories have that elusive ability to arouse a sense of wonder in the reader, and that sense of wonder is essential to all good children's literature. Comics, especially the few high-quality titles such as *Uncle Scrooge* may prove invaluable as a means to decrease the number of potential readers lost to television. Perhaps comics will prove to be a bridge between the chasm separating books and television. Yet even if it were to prove worthless in this task, *Uncle Scrooge* would remain worthy of an audience of young readers, and *Uncle Scrooge* would remain worth judging as literature.

JILL P. MAY

Educational Media Presentations of the Classics: An Annotated Bibliography of Worthwhile Selections

It is not uncommon for a child to be inspired by good media and to eagerly read the book after using a nonprint presentation. Many fine audiovisual companies have developed worthwhile adaptations that do not change the author's original intent or detract from the book's format. The following materials are worthwhile contributions to use when encouraging children to read and enjoy the classics.

RECORDINGS:

Anne Frank: The Diary of a Young Girl, two discs, Spoken Arts, 310 North Avenue, New Rochelle, New York 10801, $13.96, grades 5-12. Read by Julie Harris. Ms. Harris is a fine actress; her rendition attests to the strength of this classic autobiographical account written by a young Jewish girl during her family's concealment in World War II. Julie Harris' ability to bring alive Anne Frank's thoughts and emotions is heightened when she refuses to continue reading after Anne's death. This dramatic presentation will cause older children to ponder the senselessness of Jewish persecution during this historical era.

The Ballad of Robin Hood, Caedmon Records, 505 Eighth Avenue, New York, New York 10018, $7.95, grds. 4-10. Read and sung by Anthony Quayle. Anthony Quayle's distinct style is ably accompanied by Desmond Dupre's lute. Together the two capture the spirit of this English saga. Robin Hood is a real folk hero, who captures the imaginations of young people while introducing them to the English countryside. Mr. Quayle's narrative is peppered with singing in a style of early bards.

Charlotte's Web, ten cassettes, RCA Records, Educational Department, 1133 Avenue of the Americas, New York, New York 10036, $79.50, grds. 3-6. Read by the author, E. B. White. Mr. White's quiet reading of his entire book is contained in ten segments and is available for students to simply listen to or to use while they read the book. Because the presentation does not contain new visuals, it will enhance the format of the book and can be used as a companion material.

Eva Le Gallienne Reads Hans Christian Andersen, six cassettes with read-along paperback texts, Miller-Brody Productions, Inc., 342 Madison Avenue, New York, New York 10017, $72.90, grds. 3-10. Included in this series are the familiar standards of "The Emperor's New Clothes," "The Princess and the Pea," "The Steadfast Tin Soldier," and "The Ugly Duckling." Ms. Le Gallienne's translations have long been accepted and used within children's libraries. Her selections "The Tinderbox," "The Happy Family," and "It's Absolutely True!" are often not used with children. They are valuable tales to share with older children and young adults. Because Eva Le Gallienne is a talented actress as well as a good translator, these auditory presentations are lilting interpretations.

The Hobbit and the Fellowship of the Ring, Caedmon Records, $7.95, grds. 6-12. Read by J.R.R. Tolkien. Tolkien recorded this whimsical reading in 1952 before his books were published. The entire presentation will delight Hobbit fans with its eccentric, rambling tone. Youngsters who have not read Tolkien's series could be inspired to see just what sort of books this zany man wrote.

Little House in the Big Woods, seven cassettes, RCA Records, Educational Department, $55.65, grds. 2-5. Read by Julie Harris. Laura Ingalls Wilder's book is totally read by Ms. Harris in this program. Because the series does not have a new visual presentation, it can easily be listened to while the student reads along in the original book. Each chapter is contained on one side of a cassette, so students could successfully use the series on their own.

Rootabaga Stories, Volume 1; How to Tell Corn Fairies When You See 'Em and Other Rootabaga Stories, Volume 2; Rootabaga Stories, Volume 3, three cassettes, Caedmon Records, $7.95 each, grds. 4-10. Read by Carl Sandburg. This reviewer does not believe that anyone can read or tell Carl Sandburg's stories half as well as he did himself (though some of us do try). All three recordings capture his slow, melodic delivery, his mock serious tone, and his use of alliteration. These masterful tales were meant to be heard. Not only is this a valuable set to use when discussing the literary fairy tale, it is an excellent example of oral history.

The Secret Garden, Caedmon Records, $7.95, grds. 3-7. Read by Claire Bloom. Frances Hodgson Burnett's classic tale of two sickly, strong willed children is beautifully recaptured in Ms. Bloom's interpretation. An American author who chose England as her setting, Mrs. Burnett wrote a story that is both gothic and moralistic. But it still appeals to young girls who enjoy the adventures of these three youthful friends. The album will generate interest in the book and could encourage children unfamiliar with Burnett to read her books.

Tales of King Arthur and His Knights: Excalibur, Caedmon Records, $7.95, grds. 5-10. Read by Ian Richardson. Howard Pyle's classic version of King Arthur has always been considered an excellent book for older children. He used Mallory's original story, but he edited and rewrote it to better fit the understanding of children. In the recording, English actor Ian Richardson retells Pyle's version of the finding of Excalibur, the mighty sword. Older boys especially will enjoy this tale of chivalry and might easily be encouraged to read Pyle's book after hearing Richardson.

FILMSTRIPS:

Chanticleer and the Fox, Weston Woods, Weston, Connecticut 06880, $12.75, grades 2-6. Story by Geoffrey Chaucer. Barbara Cooney's Caldecott illustrations are brilliant interpretations of one of Chaucer's Canterbury Tales. This production uses an accurate audio presentation with detailed visual paintings of this Old English tale. Cooney's use of reds, blues, greens, and golds heightens the scene and helps to create an atmosphere for this moralistic tale.

Just So Stories, 1974, Spoken Arts, 310 North Avenue, New Rochelle, New York, 10801, $80, grds. 1-6, teacher's guide. Four color strips with cassette. Kipling's tales are especially useful with children in the upper elementary grades who can appreciate his humorous play on words. Younger children will understand the morals presented within each tale. This series uses excellent narration that is adequately complemented with background sounds. Since the entire scripts are included, older children could read the presentation to younger ones.

Tales of Hans Christian Andersen, 1975, SVE, 1345 Diversey Parkway, Chicago, Illinois 60614, $50, grds. 4-6, teacher's guide. Six color strips with cassettes. In using "Hans Clodhopper" and "It's Perfectly True" in its series, SVE has picked two of Andersen's tales which most resemble oral folk literature and has recounted them in lively audiovisual presentations. Although all the scripts are very dramatic, they do maintain Andersen's use of irony. Actor Bill Barber's readings are worthwhile. Children will enjoy the bright, flat illustrations, but it is the audio that makes these presentations. This is a useful set for teachers in grades 3-6.

Treasure Island, Teaching Resources Films, 2 Kisco Plaza, Mt. Kisco, New York 10549, Filmstrip with disc, $82; with cassette, $88, grds. 3-9, teacher's guide. Six color strips with disc or cassette. Stevenson wrote this robust pirate story for his stepson and included only those elements of adventure the young man felt were exciting. This adaptation uses good sound effects and dramatic reading to recreate the suspense that has long made this book a favorite. Because the complete paperback novel is included, older children could be introduced to the book by using the first filmstrip, "The Old Buccaneer." They could then pursue the book and remaining tapes at their own speed.

The Treasury of Beatrix Potter Stories, Spoken Arts, Filmstrip with disc, $60; with cassette, $66, grds. K-4, teacher's guide. Filmstrip series, four color strips with disc or cassette. Victorian background music, original illustrations by Miss Potter, and enthusiastic narration help to make these classical picture books valuable modern day presentations for young children. Although a few of the illustrations used within the series are not Miss Potter's, they do resemble her work and do not distract from the original artwork. Miss Potter's small-size picture books have always been impossible to use successfully with groups. These renditions of "The Tale of Peter Rabbit," "The Tale of Benjamin Bunny," "The Tale of Squirrel Nutkin," and "The Tale of Mr. Jeremy Fisher" are delightful presentations to share with younger children.

Treasury of Grimm's Tales, SVE, Filmstrips with disc, $110; with cassettes, $120, grds. K-4, teacher's guide, reading script. Filmstrips series, six color strips with disc or cassettes. "Hansel and Gretel," "The Juniper Tree," "The Fisherman and His Wife," and "Tom Thumb" are narrated by Christopher Casson and Eve Watkinson in this lively, colorful series. Casson's accent is very British, but he can easily be understood by American children. Bright stylistic pop art has been used for the visuals; it will appeal to modern children. This worthwhile set does much to help recreate the excitement found within traditional oral tales.

The Wind in the Willows, Part I and Part II, Teaching Resources Films, Filmstrips with disc, $56; with cassette, $60, grds. 1-4, teacher's guide. Filmstrip series, each part includes four color strips with disc or cassette. This adaptation of Kenneth Grahame's classic is intended for younger children. The reading is excellent; it is boisterous enough to capture the imagination of younger children. The artwork complements the set, using a predominance of earth tones. Since the set is designed for young listeners, the episodes concentrate on Toad's adventures. The set includes the complete paperback of the original. Older children should use this and should be encouraged to compare and contrast it with the media version.

FILMS:

The Doughnuts, 26 minutes, black and white, $195; color, $295, Weston Woods, Weston, Connecticut 06880, grds. 2-6. Robert McCloskey supervised the production of this episode from his humorous book, Homer Price. Watching the movie is like watching the chapter come to life. These people look like those McCloskey had earlier drawn. They say exactly what McCloskey had in the chapter and act as they did in the episode. Children find this movie much funnier than do adults and enjoy it from beginning to end. It is an excellent introduction to Homer Price and to McCloskey's style.

Hansel and Gretel: An Appalachian Version of the Traditional Grimm Brothers' Tale, 17 min., color, Tom Davenport Films, Delaplane, Virginia 22025, $210 ($20 rental), grds. 3-9. Tom Davenport has beautifully combined the modern Appalachian countryside, real people, and the stark tale of "Hansel and Gretel" in his film. The narration, done by Mr. Davenport, is aided by background sound effects and the spoken lines of the stepmother, the witch, and the children. This realistic (and at times frightening) version of "Hansel and Gretel" won a CINE Golden Eagle. It keeps the mood of early folklore since the evil are punished and the good rewarded.

The Happy Prince, 25 min., color, Pyramid Films, Box 1048, Santa Monica, California 90406, $350 ($25 rental), grds. 4-high school. This award winning film is a vivid animated reflection of Oscar Wilde's literary fairy tale. The narration is combined with lovely music to

draw the viewer into the story. A children's choir helps the audience soar with the little swallow in the largely visual scenes and delivers the story's theme of needing to care in a lovely song. Because of Wilde's language and theme the film is best used with older children. This film has great emotional impact for all.

Paddle to the Sea, 28 min., color, National Film Board of Canada, 16th Floor, 1251 Avenue of the Americas, New York, New York 10020, $325, grds. 2-9. Holling C. Holling's masterpiece is photographed through the use of live action, narration, and good background sounds. Throughout this filmed version the young person is drawn into the fiction story. Because it is impossible to convey Mr. Holling's wealth of background information found in his book's marginal drawings and comments, the film is not as engrossing as the book. Nevertheless, this film does capture the essence of the fictional account and of Holling's lovely full color illustrations. This award winning film is a valuable experience for all children and can easily be used to introduce Holling's books.

The Selfish Giant, 27 min., color, Pyramid Films, $350 ($25 rental), grds. 4-10. Excellent narration, bright animation, and pleasant music are used in this 1972 filmed version of Oscar Wilde's literary fairy tale. The story's theme of a need for love and kindness is portrayed in this narrative adventure of a selfish giant and his final conversion to kindness by a small boy. Because of the heavy religious implications found in Wilde's original and recaptured in this presentation, the film is best used with audiences who will not be offended by the Christian ending. Nevertheless, the film vividly depicts the cold emptiness of selfishness and contrasts it with the warmth of sharing.

The Swineherd, 13 min., color, Weston Woods, $195 ($12 rental), grds. 3-12. Vivid colors, a clear sound track, and an authentic rendition of this Hans Christian Andersen tale make this a worthwhile presentation to use with all elementary aged children. This classic story of a young prince who seeks the hand of a silly princess is humorously portrayed through lively animation and light music. Although the story's end is sad, it loses much of its sting because of the production's gay tone. This is just as well. The message is still there for the older student, but the younger one can visually enjoy the plot as much as they enjoy hearing "The Emperor's New Clothes." Overall, this is a worthwhile purchase for all libraries.

The Velveteen Rabbit, 19 min., color, LSB Production, 1310 Monaco Drive, Pacific Palisades, California 90272, $295, grds. K-4. Overall, the filmed version of Margery Williams Bianco's literary fantasy is a delightful adaptation of this sentimental story. The only changes that have been made to the story were purposefully done to update it. Since they are minor, they do not detract from the original theme or action. The *Velveteen Rabbit's* book format is old fashioned and uninteresting. In contrast, the film creates a mood through live action and good narration. While the nursery fairy may be a bit much for adults, she is as real to children watching as she was in the book version. Young children are enchanted by the film and can be encouraged to begin a discussion on friendship and on reality.

Whazzat?, 10 min., color, Encyclopaedia Britannica Educational Corp., 425 North Michigan Avenue, Chicago, Illinois 60611, $150, grds. K-6. A nonnarrated modern interpretation of the East Indian folktale "The Blind Man and the Elephant," this film uses nine balls of clay as the main characters. The animation is lively and enjoyable. Not only does it get across the action and message of the original tale, *Whazzat?* also establishes real personality traits for these colorful balls. The presentation could be used to stimulate a discussion of our senses, of personality portrayal, and of sharing information.

The NCTE Statement on the Preparation of Teachers of English and the Language Arts

INTRODUCTION (Abridged)

Throughout the sixties, "English" was defined by the College Entrance Examination Board's Commission on English as a discipline comprising language, literature, and composition. Today, "English" is viewed not only as a body of knowledge and as a set of skills and attitudes but also as a process, an activity—something one does. Through "English," students respond to their experiences and learn about their worlds, their feelings, their attitudes and themselves.

One result of this new view has been the insistence on the affective values of "English"—particularly literature, what it says to the students about their lives, about other human beings, and about human life in general.

The idea that "English" includes whatever one does with language has broadened the activities of the English classroom to include "dramatic" activities and oral interpretation. The media and popular culture command the attention of many teachers (and students) alongside standard works. More works by minority writers and women are included, and many teachers assert that English must teach students to listen, to speak, to read, and to write. These teachers also express concern over test scores which imply that these skills are not being achieved.

Today, teachers emphasize individual differences among students, develop individualized programs, and encourage "divergent thinking" and "creativity" among students.

Some of those who direct teacher education programs ask whether the college campus is the best place to prepare teachers for the schools, they insist that numerous and varied experiences of teaching are essential to a teacher's preparation, and they call for getting prospective teachers into the schools so that they can learn from skilled and experienced teachers. As a result, some teacher education programs are "field-based."

In the 60's a major influence on teaching, besides the Commission on English, was the U.S. Office of Education, which funded summer and academic year institutions, awarded fellowships to prospective teachers to help them strengthen command of their disciplines (including materials and problems), and supplied money to several universities and curriculum

development centers for the preparation of major subject-centered curriculum projects.

But federal money for the subject areas has all but disappeared. Governmental attention has turned toward ways of enforcing accountability—toward ways of assessing whether the teacher has done the job the public is paying for. The interest in accountability has been picked up by state and local governments, "accountability" now being the watchword in many states.

Pressing their demands for accountability, governmental units are involving themselves more directly than before in setting standards and procedures for teaching, resulting in what may be a resurgence in censorship.

In some areas, teachers have been responding to these pressures by organizing themselves, and even professional associations are offering teachers suggestions for coping with pressures from outside the schools.

Whatever these events do to the teachers' sense of security, they surely establish a climate of adversary relationships in which teachers must be concerned to **demonstrate** (often quantitatively) to administrators and elected officials that what they are doing works. How do we prepare the teacher for this climate?

We must recognize that not only our professional world but also the larger world and the students who will live in it have changed. And though we need not discard all that we do, we need to be aware of the inadequacies in what we are doing, and give impetus to changes in the preparation of teachers that are needed if professional preparation is to keep abreast of important changes in our field and in our world. Recognizing, then, that the teacher of English needs to respect and nurture students' intellect and imagination, as well as help them find for themselves a significant place in American society upon leaving school, the Committee on Teacher Preparation and Certification recommends the following emphases in the preparation of teachers of English.

QUALIFICATIONS NEEDED BY TEACHERS OF ENGLISH

Teachers must know their disciplines thoroughly and be able to employ their knowledge—to draw upon it or act upon it as needed—in planning work with, or activities for, their students. The following paragraphs deal first with the knowledge teachers need. But these paragraphs focus most of their attention on what the teacher—drawing upon that knowledge—must be able to do, and on the attitudes needed by a teacher in order to work effectively with the varied groups of students in today's schools.

The qualifications needed by individual teachers will vary according to the students they teach, but teachers at all levels, dealing with all kinds of children, need most of the same qualifications. Acquiring these qualifications is a continuous process; it is not finished when the teacher attains provisional or even permanent certification, but should continue throughout the teacher's professional life.

KNOWLEDGE. Teachers of English need to know, and know to draw on for their teaching, according to the needs and interests of their students:

— processes by which children develop in their ability to acquire, understand, and use language, both oral and written, from early childhood onward;

— the relations between students' learning of language and the social, cultural, and economic conditions within which they are reared;

— the workings (phonological, grammatical, semantic) and uses of the language in general and of the English language in particular; and the processes of development and change in language;

— linguistic, rhetorical, and stylistic concepts that furnish useful ways of understanding and talking about the substance, structure, development, and manner of expression in written and oral discourse;

— the activities that make up the process of oral and written composing (these activities may differ among different students);

— processes by which one learns to read, from initial exposure to language in early childhood, through the first stages of readiness-to-read, through more advanced stages by which the reader comes increasingly to understand and respond to details of meaning and nuances of expression;

— an extensive body of literature in English (including literature for children and adolescents, popular literature, oral literature, nonwestern literature, and literature by women and minority groups);

— varied ways of responding to, discussing, and understanding works of literature in all forms;

— ways in which nonprint and nonverbal media differ from print and verbal media, and ways of discussing works in nonprint and nonverbal media;

— ways in which nonprint and nonverbal media can supplement and extend the experiences of print and verbal media;

— instructional resources (including educational technology) and varied sources of information (books, magazines, newspapers, tapes, recordings, films, pictures, and other nonprint and nonverbal materials) that will help students understand—through **both intellect and imagination**—the subjects and issues they are studying;

— the uses and abuses of language in our society, particularly the ways in which language is manipulated by various interests for varied purposes;

— problems faced and procedures used by teachers and educational leaders in designing curricula in English for students of different ages, abilities, and linguistic backgrounds;

— the uses and abuses of testing procedures and other evaluative techniques for describing students' progress in the handling and understanding of language;

— major research studies on acquisition and growth of language in children and adults, on reading, on response to literature, on the processes of composing, and on the building of curricula for different kinds of students in different settings.

ABILITIES: Teachers of English must be able:

— to identify, assess, and interpret student progress in listening, reading, speaking, and writing;

— to take appropriate steps to help students improve their skill in responding to and using language;

— to work effectively with students of different ethnic groups, including those who do not speak English as their native language;

— to organize groups of learners for a variety of purposes appropriate to the English classroom, e.g., discussion, creative problem-solving, composing, and commenting on compositions;

— to engage both the intellect and the imagination of students in their listening, reading, speaking, and writing;

— to ask questions (at varying levels of abstraction) that elicit facts, opinions, and judgments that are appropriate to the subject and occasion;

— to respond specifically and constructively to student discourse;

— to communicate to students, parents, administrators, and officials the conclusions that can be legitimately inferred from results of tests purporting to measure progress in using and understanding language;
— to set professional goals for themselves and evaluate their progress toward them;
— to guide students in producing discourse that satisfies their own distinctive needs;
— to help students distinguish between effective and ineffective discourse;
— to help students experience the connections between the experience of reading and the experience of writing;
— to help students learn to observe and report accurately;
— to help students distinguish among the language options (such as registers and levels of usage) open to them in various social and cultural settings;
— to help students respond appropriately to the differing demands made on speech and writing by different contexts, audiences, and purposes;
— to help both beginning and maturing readers apply varied techniques to improve reading comprehension;
— to help students learn to listen effectively for information, for understanding, and for pleasure;
— to help students develop satisfying ways of responding to, and productive ways of talking about, works of literature;
to help students identify and weigh facts, implications, inferences, and judgments in both spoken and written discourse;
— to help students develop the ability to respond appropriately to and create nonprint and nonverbal forms of communication, including both symbolic forms and other visual and aural forms (including film, videotape, photography, dramatic performance, song, and other art forms).

ATTITUDES: Teachers of English at all levels need to reveal in their classes and in their work with individual students:

— a conviction that by helping students increase their power to use and respond to language both creatively and responsibly they are helping those students to grow as human beings;
— a respect for the individual language and dialect of each student;
— a willingness to respond and help students respond to work in all the different media of communication;
— a desire to help students become familiar with the diverse cultures and their art;
— a recognition that, whatever their rate of growth and progress, all children are worthy of a teacher's sympathetic attention;
— a sensitivity to the impact that events and developments in the world outside the school may have on themselves and their students;
— a flexibility in teaching strategies and a willingness to seek a match between students' needs and the teacher's objectives, methods, and materials;
— a commitment to continued professional growth.

EXPERIENCES FOR PROSPECTIVE TEACHERS THAT WILL HELP THEM DEVELOP THE NECESSARY QUALIFICATIONS

As part of their total program of preparation for teaching, prospective teachers of English should have the following experiences. Taken together, these experiences should enable them to discover what it means to understand and to use oral and written language effectively, and to design a range of activities that can, in time, increase their students' power over language.

The presentation of these experiences here does not imply that there should be a single pattern in teacher education programs. There are many paths to effective professional work in teaching, and prospective teachers

should be encouraged to follow the path that most nearly suits their interests and abilities. Part III, following, highlights some of the issues to be confronted by educators of teachers in designing a plan for the preparation of teachers, and by prospective teachers in choosing one. At some point in the programs of prospective teachers, however—whether in courses, in internships, in student-teaching experiences, or in off-campus, out-of-school activities—all these experiences should be included:

1. gathering—and helping students in the schools to gather—materials that illuminate subjects of interest to students. In these experiences prospective teachers should seek out not only recognized literary works but also journalistic writing (news stories, editorials, feature articles, advertisements), cartoons, photographs, films, records, tapes, and other materials appropriate to classroom situations. Ideally, prospective teachers should get this experience through working with classes having varied kinds of student populations.

2. engaging in varied language activities—and leading students in schools to engage in comparable activities. These activities should include **speaking** (e.g., in interpersonal communication, discussion, panel presentation, debate, role-playing exercise, dramatic enactment); **reading and reporting** about what has been found in materials read and seen; **conducting research** (not simply by reading) to collect data on subjects being studied; and **writing** (writing in varied forms: journals, narratives of personal experience, editorials, news stories, poetry, pieces of dialogue; using their own voices and assumed voices; addressing different audiences). Prospective teachers and their students should also have the experience of devising situations that invite a variety of language activities, and then engaging in the varied language activities possible in those situations. Indeed, teachers should have the experience of drawing from students a variety of symbol-using activities, so that the students will come to understand the linguistic and nonlinguistic resources available to them.

3. leading classroom discussions by using questions that range from simple to abstract, helping students formulate for themselves questions at several levels of abstraction, and encouraging interchange between student and student.

4. observing and understanding the special problems exhibited by some students in reading, listening, writing, speaking; and finding appropriate means to help students improve in these activities.

5. doing, themselves, the activities they expect students to perform—e.g., keeping a journal, writing poetry, writing to different audiences in different voices, taking part in dramatic improvisations, making films—and analyzing at some point the processes they pass through in doing these things.

Like prospective teachers of all other subjects, prospective teachers of English should have the experience of:

6. working frequently in schools, with students, as tutors, aides, interns, and student teachers. They should have these experiences with different kinds of students, including students of varied ethnic backgrounds. In these experiences, teachers should become familiar with varied materials, methods, curricula, and patterns of school organization. In their own internships and student teaching, prospective teachers should have the opportunity to experiment with a range of materials and methods.

7. using, in classes, materials and techniques for teaching that they have developed (This experience should include the making of decisions about preferred methods of classroom organization for different kinds of students.)

8. evaluating and interpreting data about students, including data supplied by tests and data derived from other work by the students, and developing appropriate tests or other assessment devices to reveal students' language abilities.

9. identifying specific outcomes that might flow from their teaching and from students' efforts at learning; differentiating the outcomes that can be reliably verified from those that are unverifiable; developing techniques for achieving both verifiable and nonverifiable outcomes; and developing means to verify whatever outcomes can be verified.

10. participating in the processes of development and change in the English curriculum, so that they see how curriculum change is brought about and what its goals are.

11. writing academic papers and pieces that address audiences outside the classroom.

12. discussing frequently with experienced teachers a variety of organizational and administrative problems in the schools, so that they will come to know the world within which teachers work, including some of its human and political problems.

13. working with student government, parents' associations, PTA groups, school boards, and faculty associations, so that they will come to understand the school as a social institution.

14. working with students outside of school, seeing students in their homes or other non-school settings, and understanding students' activities outside of school.

15. becoming familiar with groups and individuals in the community, including members of social and ethnic groups other than their own.

16. being evaluated by supervisors, by students, and by themselves, and discussing what are apt criteria for evaluation in teaching.

17. participating in local, state, and national professional organizations, and assessing the value of these organizations in helping them keep abreast of developments in their profession.

The emphasis in the education of teachers of English should be on assuring that **prospective teachers** have these experiences—on seeing to it that while preparing for their profession, they engage in activities which, as members of the profession, they will have to undertake. Accordingly, it is not primarily on the activities of the teacher-educator or on the content of college courses that Part II has focused. The teacher-educator is a guide and coach, but is not the one who plays the game. Skilled guides and coaches, using the results of the best thinking and research about the subject are of course essential. But it is the specific activities which the prospective teacher experiences that will largely determine how that person will perform when he or she enters the profession.

ISSUES FOR DISCUSSION IN THE PLANNING OF PROGRAMS FOR PREPARING TEACHERS OF ENGLISH

Although Parts I and II present in detail the knowledge, capabilities, and attitudes that a teacher of English needs, and suggest the kinds of experiences that a teacher should have, no document such as this can prescribe the shape and content of the ideal teacher education program. The characteristics of an effective program can be enumerated but the ways in which these characteristics are achieved in a given program are up to the judgment—the inventiveness—of faculty members, inservice teachers, and members of the community who plan such programs. Rather than attempt to offer suggested outlines of teacher education programs, or models, to guide those who wish to plan a program, we present here a few of the questions that planners must confront and try to resolve with as much deftness and originality of design as they can command.

1. Which kinds of knowledge, skills, and attitudes should be developed by the prospective teacher before assuming major responsibility for a class (as in student teaching)? Which should be developed before the prospective teacher achieves certification and takes a full-time job in teaching? Which can be left for later development during the teacher's active career?

2. What is the preferred blending of courses in English and courses in the teaching of English? What is the preferred blending of courses in literature, language, reading, writing, psycholinguistics, etc., to assure that the teacher achieves a balanced preparation? What is the preferred blend of study on campus and experiences in schools (or other educational agencies) and in the community?

3. What is the preferred balance between work in which a prospective teacher learns to use and respond to language and work in which the prospective teacher tries to help students develop these abilities? What connections can be established in the teacher education program between learning to do and learning to teach others to do?

4. What should be the extent of the preservice teacher education program? When is a person ready to assume a full-time teaching position in English? Which of the kinds of knowledge and ability mentioned in Part I, and which of the experiences in Part II—if any—can be left for inservice work of the teacher?

5. What standards, if any, should be applied in determining which students should be accepted into programs for the preparation of teachers of English? What standards, if any, should be applied in determining which students should continue in, and which students should be asked to withdraw from, these programs? Who should determine these standards? By what process?

6. What standards should be applied in judging the teacher's attainment of the knowledge, capabilities, and attitudes mentioned in Part I? Should there be required levels of proficiency in each of the items named—to be attained before a person starts a full-time teaching career? If so, how should these levels of proficiency be determined, what tests of their attainment should be set for the candidates, who should judge the candidate's worthiness for certification to teach, and when should the decision be made?

7. Does a teacher need special preparation in order to deal with the distinctive characteristics of students in particular geographic areas and particular social and economic backgrounds? What sorts of special preparation are needed, and how can they be worked into a program that tries to educate persons to the qualifications enumerated in Part I?

8. To what extent should the teacher education programs emphasize preparing teachers to help students achieve minimal skills in reading and writing, if such an emphasis reduces the attention that can be paid to the teaching of literature, media, rhetoric, the creation of discourse, and other important areas in English?

9. Should a teacher education program develop a teacher's capacity for affective responses at the same time that it encourages the development of knowledge and skill in teaching? How can these capacities be developed simultaneously? How can a program assure the personal growth of a teacher at the same time that it provides for the development of knowledge and professional skill?

Other important questions will no doubt occur to the planners of teacher education programs. The designs they produce will show, by implication, how they have answered these questions. Accordingly, planners need to keep these questions before them as they work toward programs to assure that teachers have the knowledge, capabilities, and attitudes urged here.

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